

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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CSPA Aids and Services To School Publications

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School Press Review, Monthly, October to May, \$2.00.

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3 M's Of School Paper Makeup: Modernity, Moderation, Magic

By Virginia Follin

What is modern or old-fashioned, good or bad, or perhaps neither one nor the other, with regard to makeup, headlines, art, and a dozen other aspects of school newspaper production? The adviser of "The John Adams Journal," biweekly paper of John Adams High School (enrollment 2400), Cleveland, Ohio, writes on these topics in a practical, forthright, positive, forward-looking way. Miss Follin returned to John Adams in September 1956 after studying at Columbia University, the New School and the University of London on a grant from the Fund for the Advancement of Education.

When I chose the title, *The Three M's Of Makeup*, I had in mind three words: *modernity, moderation, and magic.*

The first is achieved through some rules; the last permits experimentation and sudden inspiration. Therefore, I cannot resist pointing out that there must be both method and madness in designing our school newspaper. Restraint maintains a balance between them.

Just what are the results of knowing and practicing the principles of newstyle makeup? A better looking paper, tighter writing, greater impact on the readers and perhaps, as reward, that most highly prized M of all, a Medalist Rating!

Good makup may not even be recognized or appreciated as such, but it is unquestionably the no. 1 factor in readability.

In 1947, the late John E. Allen, editor of Linotype News and pioneer in streamlining procedures, predicted that "tomorrow's newspaper" would have fewer and wider columns, larger body lines, fewer and simpler heads, better inside pages, more and better cuts, more and better color.

Many school publications are in the vanguard of the procession marching toward today's improved

makeup. They dropped column rules, dashes, second decks and traditional headline forms several years ago. At the same time judges in scholastic press contests began to urge greater attention to the lower half of page one.

Linotype News reports that daily newspapers are in the process of narrowing news columns to 11 or 11½ picas and increasing type size from 7 pt. to 9 pt. on a 10-pt. slug. They are retaining column rules but making them hairline.

What have school newspapers been using on their news pages? Usually 12-pica columns and 8 pt. type on 10. Their editorial columns are commonly 15-10-12. I doubt whether these papers will wish to reduce column widths and give up their lovely ribbons of white space!

So with a feeling of pride in the advances made by the scholastic press in the region of legibility, I proceed on the premise that only a few areas need attention, but what important areas they are!

High school staffs have advantage over professional ones because the school newspaper has become standard equipment. Every student is invited/ urged/ compelled to purchase individual copies/ sub-

scribe for the year/ receive the publication as part of a package deal. He then has the privilege of skimming the issue/ reading every page carefully/ reading his favorite page only, probably sports. Three alternatives remain: throwing away the paper immediately, keeping it for a while, taking it home to show parents.

At John Adams one of the teachers makes an unofficial survey of Journal copies discarded in the large student lunchroom which he supervises. "Good paper today!" he will report. "Only seven in the wastebasket!"

'SHOULD WORK HARDER ON ART'

After examining school papers at a recent publications workshop, I feel that we as advisers should work harder on art, especially photos.

Cuts are definitely too small. They should be large enough to add something exciting to the appearance of the pages on which they appear. Large group pictures should be used in special issues; small groups in informal poses are more appealing.

Cropping pictures is an important device for getting the maximum effect. Often dead areas can be mortised and the space used for cutlines.

The average student photographer is doing better, probably because of more opportunities to take photography courses and enter contests. At long last, action shots are appearing on sports pages. While the pictures are not always extremely dramatic, they are authentic looking.

The staff photographer and the page editor should plan each picture in advance. Then it will be the right shape, have good composition and include what it ought to include.

Human interest with closeup treatment is bound to catch the

reader's eye. Sometimes "trick" shots can add humor and promote coming events at the same time. Creative photography makes a paper "different."

Yes, the pictorial area of scholastic makeup needs improvement. How to get it is a headache and a challenge. If you find an ardent student photographer, build him up and give him a title. Then watch him like a hawk to keep the costs down!

A second weakness lies in the size and style of headlines. In my school newspaper survey I found many of them too small, hence unimportant looking. Inasmuch as Linotype News reports a trend toward fewer head sizes, our tabloid-type papers might use these for a basis: 18 pt., 24 pt. and 30 pt., with 14 pt. for fillers (one inch or less). On those rare occasions when a banner seems appropriate, 48 pt. would be an effective choice. Banners have been replaced in modern makeup by multi-column heads.

Most school publications have adopted the left-flush style of heads. A recent device is the indentation of heads to permit an eyehold.

'THESE CIVIL WAR HEADINGS . . .'

There are still too many one-line, one-column heads, frequently at the top of inside pages. These Civil War headings are reader repellants.

Another old-fashioned look comes from tombstoning headlines. When they run together, the result may be misleading. Tombstoning can be avoided if one uses contrasting type and better makeup. Heads should be separated by art, indented features, and multi-column stories.

Short headlines give the page more "air" and "light." So do two or three-sided boxed headlines.

I still find a few overlines and heads set in all caps. Civil War style again!

It is always poor makeup to let articles wander away from their headlines—have “fallouts” in other columns.

According to Linotype News, newspaperers are favoring the use of sans serif in a single type series. Variety is achieved through size, weight and form. If students examine any professional newspaper—and they should often!—they will see that Bodoni, Metro, or some other modern type face is being used there in infinite combinations of Roman and Italic. This typographical moderation, known as harmony, will give each page a pleasing simplicity.

And now we consider the makeup itself. In order to be sure that it has meaning in terms of eye appeal, the page or makeup editor should always prepare a plan or dummy for every issue. If the editor is planning a page for the first time, he will find that tacking on a board heads and stories from old issues will help tremendously. Then he can actually see the arrangement, not merely imagine it. If the result is lacking in eye appeal, he can easily change his plan.

'PERFECT-BALANCE IS DULL'

Student editors will find many examples of pleasing front-page makeup in the daily newspaper. They will probably decide that perfect balance is dull, that circus makeup is too sensational. In between lie many forms, often classified as brace or diagonal, keystone, inverted triangle, “Big C” or occult, and panel (tabloids). Besides examining local papers, students should have access to such newspapers as the New York Times, New York Herald-Tribune, Chicago Daily News, Christian Science Monitor, and New York Daily News.

Short nameplates or flags are modern. They permit high col-

umns for an impressive display of news and art. While the flags may float, they are supposed to stay in the upper third of the page. With “skyline” banners, pictures and articles above short nameplates, front-page makeup achieves an airy effect.

Be sure the lower half of the front page is attractive. Stories, multi-column heads, cuts, and multi-column stories will “anchor” the page. Use moderation, however, in size of pictures and headlines.

If all the columns on page one were 12-pica columns, the effect would be boring. Two-column leads in 10-pt. type add interest. Be careful not to have too many leads in this form on the same page. In our paper we limit the number to two, and the number of lines set in 10 pt. to four.

'DO NOT BUMP EACH OTHER'

Bold-face paragraphs, always short, make the columns of body type less monotonous. In horizontal makeup one must see that the bold-face paragraphs do not bump each other in adjacent columns or run into headlines.

Professional newspapers will suggest new ideas for cutlines. Some legends are set flush left to right; some are centered; some are narrower than the pictures they describe. Catchlines in italic call attention to cutlines below.

The cuts themselves are being indented to contribute to the open appearance of the page. They appear frequently in outside columns.

What I have said about the front page applies in general to the sports page. However, I recommend a different, bolder type for this page—one that will shout, strut a bit, and make plenty of touchdowns in reader attention. Tempo Heavy is a modern type face that we have liked.

On the sports page action shots are a "must." An occasional banner headline tells of an important future game.

The inside news-feature page should have multi-column heads and boxes, good substitutes for art. Of course, feature pictures can "make" this page.

Because the lower half of the inside news page usually contains ads, it is important to display the stories to advantage in the upper half. There ought to be a cut, box, or two-line head at the top of every column.

The distinctive quality of this inside page can derive from the lively way its news-features are written and presented. It should not be a receptacle for page-one run-overs or tiresome lists, to be avoided on all pages.

'COPY SHOULD BE LIVELY'

Advertising copy should be lively, too, with plenty of white space and good art. I, personally, like the double-pyramid arrangement of ads for our tabloid-size papers. If a single pyramid is used, it should start in the upper right and step down to the lower left.

The editorial page, the other inside page, should have a quiet distinction, but not too quiet! Its special, eye-catching appearance is achieved through lighter headline type and a vertical-horizontal balance.

Most school newspapers are now using 10-pt. type for editorials. Columns are wider than on news pages. Other devices for calling attention to the editorials are bold-face paragraphs, two-line headlines, and illustrations. Editorials should have 6-pt. slugs between paragraphs for "air."

Be sure the headline type is large enough. If the reader is not attracted typographically to the editorials, he will not read them.

When standing heads are used for columns, a line or two within the head form should be changed in every issue. The static title, formerly boxed, is old fashioned and dull looking. Kicker lines are effective for editorial and column headings.

Now for that touch of magic!

In the headline area there are "skyline" banners, already mentioned; kickers, which may be larger than the rest of the headline (called "inverted" by Linotype News), and subheads blending into paragraphs and set in all caps (first line).

Closeups and original cartoons always create a magical effect. Pictorial reviews using old half-tones and montages of current photos can promote an anniversary, a play, or a big game. Picture stories can advertize Student Council projects, show student reactions to such "regulars" as report cards and spring fever.

THAT GREAT MAGIC, COLOR

Of course, color is the greatest magic of all. Because of its high cost, school publications have had to use color sparingly. Soon, we hope, it will be less expensive to publish a color cartoon on the editorial page, a colored photograph on page one, and another on the sports page.

Editors should be permitted to give their readers surprises occasionally, such as mixed-up April Fool issues, perfumed pages, cutouts, inserts of different sizes and colors. The element of surprise is an important ingredient of makeup magic; it keeps the paper from getting into a rut.

So the pattern changes excitingly and the progressive school newspaper changes, too, because no paper should rest on its laurels. It moves ahead with its 3-M makeup—mmm!

'The Word Of The Expert' Notes

Critic About Text On Yearbooks

By Mary E. Murray

An experienced adviser at the Allegany High School, Cumberland, Maryland, a former president of the Columbia Scholastic Press Advisers Association, and former editor of this publication reviews the revised edition of "Practical Yearbook Procedure" by Benjamin W. Allnutt.

How to produce a medalist yearbook in TEN EASY LESSONS! In this day of the mechanical brain and IBM short cuts to marriage, an amazing time and money saver is now available for the harassed and inexperienced adviser of the school annual. "Practical Yearbook Procedure" by Benjamin W. Allnutt, director of publications in the Bethesda-Chevy Chase senior high school, published by H. G. Roebuck and Son, Baltimore, Md., is truly the best antidote for those chronic ANNUAL headaches.

In the American school system today, at the college and high school levels, it has been estimated that yearbook production exceeds forty million dollars annually. A multi-million dollar business pays dividends only when it is directed by efficient personnel, meticulously trained in every aspect of production. Quality Control is the watchword of modern industry.

"Practical Yearbook Procedure" is the key to top level production of school annuals. It is the "workbook manual designed to present the best in current yearbook theory, coupled with detailed suggestions for the preparation of material." It is the basic working tool of the staff that will ease the way to the preparation of better yearbooks.

Mr. Allnutt, the author, who is secretary-treasurer of the Columbia Scholastic Press Advisers Association, has well-rounded experience

in yearbook production, having served as adviser, instructor, and consultant in the field at the local, state, and national levels. His is the word of the expert.

The ten chapters into which the attractively bound book is divided cover: the function of the yearbook, planning the yearbook, budgeting, theme, content, preparing the dummy, copy preparation, photography, correcting before publication and managing the staff. Any one or all of these are stumbling blocks to the untrained adviser to whom the responsibility of publishing a five or ten thousand dollar annual is given as part of her regular teaching load, no training in journalism usually being required.

Since State Boards of Education have not taken cognizance of the fact that forty million dollars is a large sum that should be invested as economically and expeditiously as possible by trained personnel, Mr. Allnutt has come to the aid of the adviser and, in so doing, is helping the photographer, the engraver, the printer, and all others engaged in yearbook production. Through the manual, he explains fully the medium of offset lithography to which many staffs have turned to print their annuals, giving both its limitations and advantages. He also endeavors to correct the fallacy that what is good in printing in one process is not good in another. Helpful suggestions usable in all

methods of production are carefully explained in the volume.

The author stresses the principles of layout and design, copy writing and editing, use of white space and color, and typography for the off-set book as for books developed by any other printing process.

"The yearbook," Mr. Allnutt cites, "should be a youth book, reflecting the personality and individuality of the students of whom it is a record. Students themselves are lively; they have hundreds of exciting and novel ideas. The yearbook should mirror these things."

Much emphasis is placed on the significance of planning the yearbook which is developed under three headings: the budget, the theme, and the content. All are integral parts of the overall project and determinants of a successful annual.

Since the financial success of any yearbook depends on a meticulously planned and carefully administered budget, Mr. Allnutt gives an example of a workable one, allowing a sizable balance of estimated revenues over estimated expenses. It is helpful and meaningful to both staff and adviser. He explains how to project probable sales, use a budget, raise revenues, train a business staff, and develop pictorial advertising.

A boon to advisers is the chapter on "Planning the Theme." Thousands of dollars annually are spent unwisely by naive advisers who invest in boilerplate page dividers or in elaborate art designs to develop so-called themes that tend to disunify their books or give a mid-Victorian setting for a Rock-and-Roll performance.

Six simple rules are stressed for developing the personality of the school through a wisely selected theme. How to treat the theme through the introductory section,

division pages, and end sheets is explained and illustrated in several pictorial layouts chosen from The OHSan for 1950 of Oneonta Senior High School, Oneonta, N. Y., and Punch and Judy 1951 of Eastern High School, Washington, D. C.

In "Planning the Content," the author simplifies the burdensome task of choosing materials by three rules: 1. Analyze thoroughly the school and its annual program. Each year bears many familiar landmarks of events — different students give them originality; 2. Compile a list of absolute essentials to be covered; 3. Allocate the remaining space to the things the staff deems most important in painting the true portrait of their school for that year.

Since the yearbook is an historical record of the school year, no book is complete without certain minimum essentials. To give continuity to the annual, the author carefully explains these requirements and tells how, why, and when they should be used in the overall plan. Of equal significance is his list of what should be eliminated from a modern yearbook. These helpful suggestions will not only save hours of planning the content, but will enable a staff to sky rocket to success by possessing the knowledge beforehand of what is and what is not a "content must."

"Preparing the Dummy" is a very significant chapter since the dummy is the framework around which the annual is built, and how to prepare it, how to use it advantageously, and how to profit by it both financially and pictorially are essential for success. These are graphically presented and explained to help the adviser develop a visual sense of the finished product as he plans the book.

Cautions in layout, picture grouping, the use of color and idea-

versus-content makeup are discussed and illustrated with emphasis on distinctive results. Pages in perfect balance and pages in occult balance are illustrated with explanations of how and when to use each advantageously. Several pages of photographs are included illustrating grouping, lighting, dramatization of student life, portrait essentials, and picture cropping.

Since a yearbook is basically compounded of just two things, pictures and words, the chapters on Copy and Photography are unique — giving the fundamentals of top level yearbook production in capsule form — concise, complete, understandable, and modern.

As yet there is no mechanical brain to produce a personable yearbook, but "Practical Yearbook Procedure" is the nearest approach.

\$4.90 For Deleting A Comma?

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Ponder well the placing of a comma in your copy. It is a step not to be taken lightly, for the machinery necessary for its expurgation is intricate and expensive.

So you decide that a certain comma befouls the purity of your prose, impairs the clarity of your construction, or is just an abomination in your sight. You mark the proof and summon the printer's salesman. You impress upon him the idea that the comma must go — and start a chain reaction which must be seen to be believed:

1. The salesman prances into the printshop with the correction
2. He turns proof with correction over to detail man
3. Detail man digs up work sheet
4. Detail man turns proof and work sheet over to composing room foreman
5. Foreman discovers that job is set in linotype
6. He assigns correction to linotype operator
7. Linotype operator changes magazine to match type and size
8. Linotype operator casts line, respacing to full measure
9. He then takes the new line back to foreman

10. Foreman assigns hand compositor to job
11. Compositor looks up record to find where galley is stored
12. He gets galley and takes it to frame
13. He removes string
14. Removes old line of type and replaces it with new line
15. He ties up the galley with string
16. He adjusts it on the proof press
17. He pulls the number of proofs needed
18. He takes galley back to storage rack
19. He turns new and old proofs over to proofreader
20. Proofreader checks new proof and turns job over to foreman
21. Foreman hands new proofs to detail man
22. Detail man gives proofs to salesman
23. Salesman delivers them into your hand posthaste

Who profited by these goings on? Probably nobody — least of all the printer. Nobody would be happier than he if you quarterbacked your copy at the typewriter level.

The man is just as unhappy as you are about the high cost of author's corrections.

How Advertising Can Pay Well In School Newspapers

By Mrs. Roy W. Cox

The adviser to "Brook 'n' Breck," newspaper of Louisville Male High School, Louisville, Kentucky, writes enthusiastically yet factually on the value of advertising in high school newspapers. The school is located at the corner of Brook and Breckinridge Streets, hence the name of the paper. Steeped in tradition, this Louisville school (1100 students) celebrated its 100th birthday in 1956. For 96 years, it was a boys' high school, and the fight to make it coeducational shook the city. Mrs. Cox, one of the first six women teachers to be admitted after coeducation began in 1952, suggested publishing a school paper as a means of healing wounds, restoring school spirit, and achieving unity. Scholastic standards have been very high in this school.

Advertising in high school newspapers pays exceedingly well in three distinct areas. It pays staff members big dividends in practical knowledge and applied education; it enables a school to have a larger and better paper; and its benefits to advertisers can hardly be overestimated.

Since our organization and methods of operation are radical departures from those of most newspaper staffs, a brief description of our setup is necessary for you to understand fully the scope of our slogan "Advertising Does Pay."

Through the years, our staff members have worked out a point system which we use in giving grades, awards, honors, and opportunities of participating in newspaper projects. This system takes into consideration four basic fields of activities, with minimum requirements in all four and with unlimited opportunities for extra work in any of them. They are (1) writing, (2) advertising, (3) promotional work, (4) unassigned extra work. Every journalism student and every staff member, therefore, must earn a certain number of points by getting ads, and a larger number may be earned that way.

Students who are quite successful in getting ads earn more points in that field than in any other; quite the reverse is often true. But all students must do a certain amount of all jobs that go with publishing a paper — with the exception of making actual drawings and taking photographs.

Such a procedure broadens the learning area, enables each student to become thoroughly familiar with the problems in every field, and makes a more closely-knit and co-operative group, all working together for the purpose of putting out the best paper possible. It also discourages full specialization at such an early age and encourages high school students to learn as much about as many things as they possibly can.

We try to keep the getting of ads above the level of just tramping the streets, covering the business area, and "begging for ads." Prominently posted in our newspaper room is a list of items which teens buy for themselves and another list of those commodities purchased by families, but whose purchase is frequently influenced by the teen-age son or daughter.

An example of the way to work when we are at our best is that of four students who chose to get ads from record shops. They first made layouts having special appeal from each one of the record shops to be visited (they had help from our staff artist and our advertising manager). They mounted articles about records which had appeared in back issues: polls of student preferences of artists, types of music, and actual recordings; feature articles; and a human interest story about a girl who had accumulated hundreds of records and how she had done it (examples of material which our paper sometimes carried that just naturally interested students in records of all sorts). Then, working in pairs, they procured their ads; made up the final copy, designating the kinds of type to be used; proof-read them; and conferred with page editors as to best placement possible. The day our paper came out, they took copies by the record shop; later, when they or their friends bought records from our advertisers, they identified themselves to the manager or owner of the shop.

In other words, on our staff, each person handles his own advertising all the way through, even to the follow-up. Members of my spring junior journalism class have, during summer vacation, secured many repeat ads for '57-'58 from their satisfied customers of last year.

Advertising Pays The Student

Securing ads is a practical way of applying much that students have already learned and of gaining more knowledge in the process. Planning an approach, meeting business people, and talking clearly and convincingly to them, and working creatively on advertisements in order to attract buyers of their own age group are obvious learning skills. Understanding

problems of business, industry, and the advertiser generally; learning to balance these against consumer dollars; and bringing the two factors together in newspaper advertising that pays both ways will be a challenge to any student. They learn quickly the value of integrity, honesty, accuracy, fair dealings, and trustworthiness. They develop a keen sense of responsibility to the advertiser and great pride in the fact that our newspaper is a good place in which to advertise.

Advertising Pays The Advertiser

Advertising pays the manufacturer and the retailer. Recently, the *Courier Journal*, our daily city newspaper, published a full page entitled "Tell . . . and Sell . . . the Teens!" The sub-head in the upper left-hand corner is a challenging student statement: "*There's no doubt about the liveliest market in America today. It's the very exciting, ever-expanding, teen-age market.*"

Among other interesting facts and statistics given on this page,¹ we learn that according to the U. S. Census, July, 1955, there are 16,130,000 teen-agers (13 through 19) in the U. S. — almost 10% of the total population. It is estimated that by 1965, there will be more than 24,000,000. Today's teens pocketed during 1956 some \$9,000,000,000 in allowances, gifts, and incomes derived from jobs. This amount will almost double by 1965. Some 800,000 teens have steady

1. For each national figure given, the Louisville figure followed in italics. Mr. Basil Caummissar, promotion director, *Courier Journal*, Louisville, has a limited number of copies of attractive booklet containing all information which appeared on the page. I have several copies of the page itself if you wish to write to me.

jobs, full-time, and nearly 4,700-000 have part-time jobs. That's about 5,500,000 *earning* teens during the year, and that figure rises to 9,500,000 during the vacation months. Since teens do not have to pay rent, utility bills, etc., their dollars are spendable dollars. In addition to the actual buying which they themselves do, teens have a tremendous influence on family purchases, particularly cars, TVs and radios, furniture, and even the home itself.

Not only do these teens read their school papers, but their parents eagerly await the coming of each issue. When our long alumni mailing list is added to these, consumer-coverage per ad is large and varied.

On rare occasions, our staff will run a personalized ad. One of our members two years ago was senior class president and a popular football player. Early in the spring he purchased a car; by making a layout which included a small photograph of himself standing beside a car and a caption in which he extolled its merits and those of the company from which he bought it, he secured a large ad which helped pay for a big senior issue. Another senior boy who was an ardent fisherman had stayed at the same fishing camp on one of our lakes every time he could get off to go fishing. Being an artist, he drew a reasonable facsimile of the lake, a boat with the name of the dock in plain view, and a man landing a huge fish. He used a photo of his own face for that of the man. The rest of the quarter-page ad supplied information about this camp. It worked; the owner took the ad.

We give each advertiser personal attention, place every ad in the best spot possible for the commodity advertised, leave proper space around it for eye appeal, and — — we *never*

stack ads. Frequently, we have run an extra page in order to display our advertising properly. Our advertising standards are high; and, because they are, our rates are high also. We charge \$2.00 per column inch and get it. We make the space worth that to the advertisers, for it is certainly worth that to us. Space in a school newspaper is valuable, for we have many worthwhile articles that could be published each issue if we only had room for them. When our editors are forced to leave out the creative writing of our students in order to use ads, then they occupy really valuable space—and must be made to pay both us and the advertiser well.

Obviously, advertising enables a staff to publish a good newspaper. We strive always to bring that "invitation-to-reading" look to our paper, and we can never achieve it without ads to pay for drawings, photographs, and better printing. Sale of papers to our students pays only half the cost of each average-sized issue; the other half (approximately \$75.00 for a four-page job) must come from advertising. Since we publish fourteen issues, more than \$1,000.00 must be secured in ads. But we did better than that in 1956-57.

Our journalism department gave a talent show in the fall of '56 and sold advertising space in the programs. Profits were put into the staff treasury. At the end of 1956-57, we had a few dollars remaining after all final bills were paid. In addition, from our high school newspaper funds had come money for the following:

Half the cost of a Christmas banquet and dance at one of our leading hotels

Entire cost of transportation, hotel rooms for a week, and registration fees in full for 16 delegates and two teachers to

Columbia Scholastic Press Association convention (and N. Y. is several miles from Louisville)

Cost of sending delegates to state press association convention

Cost of sending delegates to Cincinnati to observe newspaper staff and its work in one of the leading schools there

\$75.00 each to our co-editors as part payment on their expenses

while attending the National High School Institute, School of Journalism, Northwestern University, this past summer

Advertising in school newspapers does pay — and according to the forecast of the Louisville Courier Journal, advertising to appeal to the teen market will pay increasingly larger dividends — for the next ten years, at any rate.

Financial Success Of School Paper Depends On Careful Budgeting

By Robert E. Faulkender

The instructor in journalism at Sharpsville High School, Sharpsville, Pa., and adviser to the yearbook, newspaper, and other publications gives some practical advice on the income side of a budget for a school newspaper. From the University of Pittsburgh he secured his Ph. D. degree and taught there for five years. He has also taught in private schools.

One of the first things that confront the editor of a school newspaper, their adviser, and the school board is that of a balanced budget to pay for the printing costs and other items in the production of a school newspaper. Hence an efficient business staff is essential to the success of a school paper.

A few schools, it is true, do subsidize the school paper. Where this is done, the paper is distributed free of charge to all students, and no money need be raised. But these schools are in the minority. The vast majority of schools must carry advertising and charge for the newspaper to meet costs.

To secure the financial success of a newspaper a careful budgeting of all items involving income and expenditures must be maintained. Regardless of the amount expended in the production of a newspaper, a budget should be prepared to safeguard against any errors in computing the relative costs and sources of income. All budgets should be

prepared well in advance of the dummy layout so that the latter will comply with the financial program for the newspaper. If no previous financial statement or budget is available then the staff should proceed with utmost care in preparing the new budget.

Conservatism should be the watchword of every staff in the planning of the newspaper budget. It is much easier to over-estimate the final cost of the proposed newspaper for so many issues than it is to predict what the final cost of the paper is going to be. For this reason, business managers must determine with a fair degree of accuracy the *minimum* to be set as to income and the *maximum* for expenditure. After a minimum income has been established from which funds can be reasonably collected, the next step is to provide the best plan of how to distribute this minimum income. It will then be the duty of the business manager to keep the expenditures within the income set.

In formulating the budget it must be remembered that all figures making up the budget are only *estimates* and remain so until the final costs and the amount of income has been accurately determined. The amount of elasticity allowed in budgeting will depend greatly on past experience and subscription prices paid for the newspaper within a given school. Due consideration should also be made with regard to any rising costs of production and changes in the source of income. Some of the increases in the cost of production can be predicted such as the price of materials, but there are often certain extra expenditures which cannot be so easily determined in advance. These extras may involve the use of additional labor, or photography, or extra editions for special events.

The balance of this article will deal then with only the income side of a budget. Perhaps at a later date another article could be written on the expenditure side.

Income from the school newspaper can for the most part be classified into three primary sources: namely, subscription sales, advertising, and from miscellaneous fees.

The amount of money that can be estimated from the subscription sales of newspapers will depend upon the following factors: (1) Sales experience from previous years; (2) the selling price of the newspaper; (3) the size of the student body; and (4) the present financial condition of the student.

The selling experience of the staffs on previous newspapers often has a large bearing on predicting sales income for the new school year. If the sales in the past have been relatively high under normal conditions, then the sales budget may be estimated with a fair de-

gree of accuracy. Should past experience demonstrate that the number of sales has been less in proportion to the number of students enrolled, the estimates should be kept proportionally low.

The selling price of the newspaper is another important factor to be considered in estimating for income. Is the selling price of the newspaper too high thus decreasing future sales? Or is it so low that it fails to assume its share of the cost? Is the selling price dependent upon other sources in order to finance the paper, and if so, to what degree? Is the price asked a fair one for what the buyer receives in return for his money? These and many other questions have to be answered by the budget committee in predicting income from sales.

Relative size of the student body will often determine the amount of sales to be expected. If the enrollment is more or less static, care must be taken in making an overestimate. The possibility of larger sales from an increasing student body must likewise be considered in a conservative manner. It is often extremely difficult to estimate newspaper sales according to the size of the school as there is apt to be a wide variation in response to the appeal for sales.

The general financial condition of students as reflected by the community in which they live often determines the amount of sales to be safely predicted. This in turn could set the selling price of the paper.

A careful consideration of the factors described above will afford a close approximation of the number of newspapers to be ordered for each issue. Care must be taken to avoid a surplus of papers. Provisions, must however, be made for extra copies to be given to the advertisers, any exchanges with other schools, and the necessary compli-

mentary copies that need to be distributed.

Perhaps the largest source of income for most school newspapers is from the money collected through the selling of advertising space. Advertising is a source of income that has recently played the biggest part in establishing the newspaper budget. In many instances the revenue from advertising has kept many a school paper from going into debt.

Before the amount of advertising space to be used in the newspaper, a canvas of prospective advertisers in the community should be made at the outset. If the previous newspapers within a given school had a good representation of advertisers then a list can be prepared that will serve as a fairly complete guide with regard to future solicitation. The advertising budget must be made upon a conservative basis as in the case of the sales budget.

There are two factors which mainly determine the amount of money to be derived through newspaper advertising. One is the number of merchants who carry advertising space and the size of the respective ads. Many staffs have made the mistake of filling the advertising section with small ads or business cards instead of concentrating on larger units. Filling the advertising section with these small ads means a loss of effort and generally increased cost of printing. The amount of servicing an advertising account is often just the same if not more than securing the larger sized advertisement. The cost of type setting and proofing may also be greater than for many of the larger ads.

The advertising rate adopted by the staff, if not already established from past experience, should be governed by the amount of circulation or copies printed, the size of

the advertisement, relative position in the newspaper, and the buying power of the student body and its alumni. The amount received from advertising is almost always based on the newspaper's circulation. The larger the number sold or distributed, the greater the rate which can be charged.

The seller of advertising space must remember that newspaper advertising is not to be sold as a gift offering or in the spirit of charity. The merchant, therefore, should be convinced that he is not only supporting a sound educational publication but he is also securing the good will of the students. The merchant should be made to realize that the students are his buyers of today and tomorrow, and for this reason may expect a return on his investment many times more than the purchase price of the original advertisement. Few merchants are aware of the possible buying power of people of school age. The necessities of life have to be bought by the parents to give their children the every day comforts regardless of the fact that the actual earning power of the student is rather low while attending school.

A number of high schools have made intensive studies to determine how much the student spends directly or indirectly in both necessities and luxuries. A very convincing argument can be presented to the local merchants by showing the amount of money the students spend for certain articles over a year's time. In devising such a table, the students should be segregated according to sex for easy reference. Besides listing the different articles of clothing, other items such as school supplies, sporting goods, hair cuts, money spent for amusements and other luxuries should also be tabulated. The students are not only buyers in the

local market but the schools are purchasers of equipment and supplies which offer a source of advertising revenue. The preparation of a school purchasing list will offer a direct lead to possible buyers of advertising space.

Where the income from direct sales and advertising is insufficient to absorb the entire cost of the newspaper, other sources will have to be tapped to obtain the needed revenue. One of the chief sources for securing this additional revenue is by staging record hops, benefit shows, bake sales, etc. The sale of photographs used by the paper, auction sales, dances, candy sales, and similar money-making ideas have been tried by many schools.

The amount of money derived from these so-called "outside" sources is more difficult to predict

than for the money obtainable through the sale of the newspaper and advertising. Unless such ventures are carefully planned so as to secure a good profit for the amount of expense and effort involved to put them over, the staff had best forget these sources. Where the income from outside sources is to be figured in the newspaper budget, the amount of the estimated income should be kept as low as possible.

Thus in drafting a budget for income, a conservative estimate will prove to be a more practical starting point than to over-estimate the financial sources of income. A budget is not a fixed financial statement but is rather subject to change as the various issues of the newspaper progress and means of support become more definitely known.

Theodore Roosevelt Centennial And School Press Opportunities

If you are looking for a project that gives plenty of scope for imagination, originality and resourcefulness, consider the nation-wide, year-long program of the Theodore Roosevelt Centennial (1858-1958).

Under the leadership of the Theodore Roosevelt Centennial Commission, with the theme of "Responsible Citizenship," the year starting on October 27, 1957, and extending through 1958, will be marked by a great variety of activities to revive and perpetuate his ideals and values. Tribute will be paid to him as a great leader and statesman, a patriot, a rancher, hunter and adventurer, a friend of all humanity and an American of the highest caliber.

These many facets of Theodore Roosevelt's life provide almost endless ideals for our student publica-

tions. Source material is abundant in public libraries and from the Commission. Photographs, drawings, and cartoons can make the pages sparkle with interest. So rich, so varied, so full was his life that an entire issue (or substantial sections of several issues) can be devoted to him with intensely dramatic results. For yearbooks, one episode or a life history can form the 1958 theme.

Ingenious treatment will be rewarded

Treatment can be varied from historical narrative to straight reporting of simulated contemporary events, in a "You Were There" style. Interviews with real or imaginative people, present and past VIP's can be used. Or, one phase of his life can be covered (ranching, for instance, in Dakota publica-

tions, politics in New York, etc.) such as his love of youth, his passion for the right, his philosophy of "speak softly but carry a Big Stick," and especially, his dominating ideal of Responsible Citizenship.

As incentives for student editors and faculty advisers to put extra effort and thought into a portrayal of Theodore Roosevelt, the Commission will recognize the best results suitably at the New York meeting in March 1958 of the Columbia Scholastic Press Association, and at the October session, for yearbooks. Certificates of Participation will be awarded to editors and advisers who join the program.

Register participation with the Commission

Faculty advisers and student editors can obtain full details, bibliographies, important dates and other help needed, by writing the Commission and registering publications as intended participants.

This year, you will find no better medium for a major project than

the Theodore Roosevelt Centennial observance. Not only will your efforts be intensely interesting, but you will be rewarded by doing your share for the welfare of your students and the nation, as marked by his oft-repeated precept:

"In such a Republic as ours, the one thing we cannot afford to neglect is our problem of turning out good citizens."

The Theodore Roosevelt Centennial Commission was established by Act of Congress, April, 1955. Ex-officio officers are the President, the Vice President, and the Speaker of the House of Representatives. Chairman: Vice President Richard M. Nixon; Vice Chairman, Senator Joseph C. O'Mahoney (Wyoming); additional Senate member: Karl E. Mundt (South Dakota); House of Representatives members, Steven B. Derounian (New York) and Leo W. O'Brien (New York); Director, Hermann Hagedorn; Assistant Director, Sidney Wallach. Headquarters: 28 East 20th Street, New York 3, N. Y.

Selling Journalism To The Bosses, Or How A Credit Course Began

By Anitra M. Marsland

In a lively, yet factual way the adviser to "The Courier," the monthly paper of New Canaan High School, New Canaan, Conn., tells how her paper was pulled out of the doldrums and a credit course in journalism started with the consent of the board of education. She is the author of a book ("I Married A Boat," Abelard), one Saturday Evening Post article, and several juvenile stories and articles.

Maybe it's time for journalism advisers to use some of the techniques of the Madison Avenue boys and *promote* a bit. We've got a good product . . . but do we sell it? The answer in some cases seems to be "No."

As "Madison-Avenue-ese" has it: "Let's up periscope and take a

reading." Realistically, from what I heard here and there at the CSPA Convention in March, a number of advisers face a dual problem: lack of administration support *and* interest, and formidable competition for student "talent" from other extra-curricular activities. But the problem can be faced, and a favor-

able "reading" is perfectly possible: Administrators can be converted and good journalists can be trained.

In the many areas where journalism is well-established as an accredited academic course to train a "feeder" group to staff the paper, there is little difficulty. However, in schools where the paper is just *another* activity, it is clear that the advisers are themselves carrying a heavy extra-curricular load. Obviously, advisers can do a better job — and youngsters can be better trained — if journalism is a part of the regular school curriculum. Ergo, how about "taking a reading" to see what positive action can be taken to gain the desired goal?

A few years ago, it would never have occurred to me that journalism was not automatically included in a high school program. In California, I'd taken journalism myself in high school, and I'd taught it twice, in the thirties and in the forties, in a small and in a large school system. A move to the East Coast in 1949 was enlightening: journalism was not taught in my new home community, nor was it, apparently, in most of Connecticut.

A year ago I took on a long-term substitute teaching assignment in nearby New Canaan. The job interested me because one phase of it involved advisership of the school paper. The advisership was mentioned tentatively, but I seized upon it as happily as a puppy grabs a bone. I happen to believe that kids who want to put out a paper ought to have a chance to do it. In this case, the staff was a small handful who had managed to put out a mini-tabloid exactly three times in three quarters. They hadn't had much guidance, and the student body was apparently wholly disinterested in a paper which could be read in a glance per page. The

thirty students who had subscribed to the paper on a yearly basis felt, and rightly, that they'd bought a wooden nutmeg. In a corner of the file, a *very* large number of copies of the last "Spring" issue languished unpurchased.

It was a challenge. We'd get out a June "graduation" issue — double in size and printed on newsprint, instead of coated stock, as an economy measure. The funds were completely exhausted; Problem No. 1 was money. We solved that by 1) staff and sophomore class sponsored cake sales; 2) by cajoling the upper classmen into a \$25 class contribution each; 3) by soliciting new ads for the space made available through increasing the size of the paper. We already "owed" an imposing number of unfulfilled contract ads, but we could sell new ones. We did, and we wrote off our obligations by allowing credit to the old advertisers on their 1956-57 contracts. (We've made them all good, too . . . and we have made new advertiser friends this year for our enlarged publication, published regularly.)

The *Courant* was literally "saved" last Spring by an upwelling of student interest . . . a good many youngsters had been involved in helping to raise funds in one way or another, and they naturally felt a proprietary interest. My sophomore English students were immediately made newspaper-conscious; they wrote features on the *Iliad*, covered assemblies, and reviewed movies and TV plays. In one quarter, a fair number of journalistic techniques were inculcated. Incidentally, as this year's juniors, they have been our strongest supporters subscription-wise.)

The battle to up subscriptions was not won easily in September. We had to continue to push our product. You couldn't blame stu-

dents for being chary of their pennies; after all, there *had* been only three issues of the "old" *Courant*, who could be at all sure that the "new" *Courant* would be published regularly? We worked to sell our initial 230 subscriptions, and we continued to work to push the total up another fifty subscriptions after Christmas . . . but we had three issues behind us by that time. Our position should be much firmer next fall; our "surprise" one-page April Fools' issue, the *Currant*, (distributed free to all as an "extra" last month) was fun to put out, and it was thoroughly enjoyed. N.B. It was paid for by selling additional ads.)

Frankly, our ads carry us now, and that was the work of eager-beaver sophomores drafted into their first school "activity" by this means. We plan a full-scale ad selling campaign this June to secure contracts for larger, more attractive display ads. The inherited backlog of small ads last year was limiting.

One of the problems for the "old" *Courant* was that a bogged-down production schedule made the "news" automatically ten days old. Cooperative planning with the printer led to a much more favorable schedule this year; now we can hold a few inches open for "last minute copy" Friday morning, publication day. Now we catch our end-of-the week big events by the simple expedient of publishing on Fridays, instead of on the former mid-week publication day.

Where did the "selling" to the administration come in, and how did we manage to get a journalism course set up by mid-February of this year? Simply by showing that the youngsters could produce.

One of the ways to "sell" the administration is to establish the paper as a useful cohesive element

in the school. A well-edited paper is neither a frill nor a thorn in the flesh. Editors who know that the school paper has a strong interpretive function and is a real constructive force in the school community do not publish items which embarrass the administration (and the adviser). The principal did not want to have to "check" copy. He doesn't. Neither does the adviser "check." The youngsters themselves take pride in doing a responsible editing job. The "Eyeball" column (gossip, natch — the "E. E. and R. R." sort of thing) had unfortunately committed a major butch in the last issue of the "old" *Courant*. The principal saw it; so, naturally, did the superintendent . . . after it was in print. We don't have an "Eyeball," but we do have reasonably varied humorous features.

We offer our readers a wide bill-of-fare, too. The "old" paper had eleven to twelve stories total; our front page alone carries twelve to thirteen stories on student activities each issue now.

A monthly school newspaper does not provide sufficient scope for a group of busy journalists; a news bureau will increase publication opportunities. Previously the alternate-week school news section of the local paper had been faculty-written. Our first step this year was to request the administration to allow students an opportunity to write the high school news releases. Now we supply not only the scheduled every-other-week high school news section, but we also produce a steady flow of news stories originating in school activities for the local paper each week. Perhaps you are overlooking the cultivation of your local paper field. You shouldn't. School news is good copy: parents and the citizens of the community who do not have

children in high school are equally interested in what is going on in today's schools. Let your students tell them. (N. B. The administration will be well-pleased to have the "school story" presented constructively and often.)

The transition from an extra-curricular activity to a journalism class-based publication was expedited this year in part due to the unusual schedule which resulted from the delayed opening of our new building. An eight-period schedule gave me an opportunity for a "journalism workshop." This proved to be less valuable than it might appear at first glance; not many students were available, since it had been unprogrammed and resulted in subject conflicts for those interested. However, it provided a small nucleus, which was augmented through utilizing the morning "free" periods, "free" because my classroom was being used by another teacher at that time. This gave me time to work in a few more juniors and sophomores on an unscheduled basis. The only trouble was that in our chockfull building we lacked a meeting place.

Since a newspaper needed an office, we turfed one up by converting the lumber-storage space under the gym bleachers into a usable hole-in-the-wall. True, it lacked cross ventilation, and adequate light, but we could call it our own. In fact it worked out so well production-wise that the principal was perfectly happy to assign us "office" space in the new building. It's really a fine one, even though it was not originally planned for *Courant* use.

We took advantage of another opportunity to do something "extra" with our January paper, too. It could have been just another regular four-page issue, but we had a real six-page feature pro-

ject to develop: the scheduled move to the new high school the following week. It was a perfect opportunity for some research journalism. The staff contacted the local historical society and borrowed cuts to add interest to our insert page, entitled "Another Page in Our 150 Year School History." (Incidentally, borrowing cuts is our standard money-saving device; the local paper gladly cooperates, often we supply them with wanted photos, and get "free" cuts in exchange.)

Our special issue paid off in community interest, as well as providing special scope for research initiative and interviewing of "old grads" who are now town merchants. It also brought us editorial tribute from the town paper, a commend which pointed out that our special issue was "noteworthy as a journalistic achievement and gives good reason for being hopeful about the future of our profession." Solid demonstration of the importance of journalistic training goes a long way toward "selling" the bosses on your subject. (Incidentally, the one-page insert was paid for by selling a new battery of one-shot ads.)

By late January, I was ready to present the principal with a memo asking for the establishment of journalism as a course; a week later I presented it to the superintendent; in February I presented it to the Board of Education. Some real spade work went into that six-page memo. Dr. Joseph M. Murphy, director of the CSPA, was most helpful in supplying me with information for background, and in referring me to other sources. Dr. Sigmund J. Sluska, CSP Advisers' Association president, and John B. Schrodtt, Jr., executive secretary of Indiana's H. S. P. A., both supplied needed facts and figures post haste. I utilized this information gratefully, incorporating it into the fin-

ished memo which also contained a review summary of our progress for the year. I underlined the basic fact, which all advisers well know, that journalism is more than just "putting out a paper."

The request for the establish-

ment of journalism as an academic credit course in New Canaan High School was unanimously granted by the Board of Education. New Canaan is now the *fourth* high school in Connecticut to offer such a course.

What Students Should Learn From A Journalism Course

By James T. Craig

Mr. Craig is instructor of journalism and creative writing at the Olathe, Kansas, Senior High School (enrollment 500) and adviser to its paper, "Olathe Eagle." He writes occasionally for two weekly city newspapers and has had some poetry published. An article is to come out in "The Kansas Teacher," the Kansas Teachers' Association magazine. He is, too, an organist at the First Congregational Church in Kansas City, Missouri.

There has always been a complaint, and probably justifiable, from daily and weekly newspaper offices that high school journalists have only textbook knowledge of newspaper work. The publishing houses often refuse to hire students whose only recommendations are that they studied journalism in school.

This writer feels that in many instances the newspapers are right — many graduates from high school are not prepared for assignments in a commercial newspaper office. Therefore, it then behooves each adviser of high school publications to take inventory and see if he or she is preparing the journalism pupils for a possible newspaper career — a desired vocation, surely.

A journalism course in high school should have at least four distinct facets. The author of this article is propounding these principles based on the fact that such a course has charge of publishing a high school paper.

In order for the student to gain the most from his course, he should be expected to look on his journal-

ism class as (1) a fourth year English course; (2) a business and public relations course; (3) a writing course; and (4) a self-initiative course.

THE FOURTH YEAR ENGLISH COURSE

The fourth year English course is concomitant with journalism. Not that any English literature is studied, but a student of journalism has a rare opportunity of enlarging his vocabulary, of making spelling of paramount importance, of applying formerly-studied grammar rules, and of writing his own compositions more than he had ever previously done. With so much emphasis being placed on theme writing in college, a high school journalism course should certainly better prepare a student for college English requirements.

A dedicated journalism student will gain knowledge automatically — the *modus operandi* will be painless. Certainly no formal fourth year English course could offer much more.

BUSINESS, PUBLIC RELATIONS COURSE

It is the author's opinion that no journalism class which publishes a newspaper should overlook the business and public relations facet. He believes, also, that high school newspapers should carry advertisements and that selling ads to merchants surrounding the high school area is a wonderful way for students to develop a flair for salesmanship. And, talking to and visiting with business men not only help the students in their ability to meet with the public but the contact also serves as excellent means of establishing a good public relations between the school and the patrons. A note of caution, however; students must be schooled and counseled in their role as school emissaries by the adviser or teacher, for much damage could be done by students who might meet and talk in a flippant and smart alecky manner with persons outside the school family.

Another phase of public relations enters the picture in the student-faculty, student-student relationships. A good journalism student necessarily is thrown in contact with faculty members and other students and he must develop an aura of good will before he is able to extract stories from them. It is possible, in schools where subscriptions to the school paper have to be sold, for the journalism students, through good public relations, to build the list of subscribers to a greater number. A high school journalist must be able to sell the newspaper and himself to the public.

Keeping books, quoting advertising and subscription rates, and handling the mailing of newspapers — all of these assignments help in giving the journalist a keener business sense.

THE WRITING COURSE

Probably no other writing is

"faster" writing than pieces written for newspapers, and for this reason many English teachers criticize and deprecate the value of composition work in journalism classes.

The writer of this article does not agree with these criticisms. He believes the work done by high school journalists is of great merit. It is fresh, timely, informative — and above all, it must be accurate. Granted, there are some stuffy mechanics of formal writing which are oftentimes overlooked in newspaper pieces, but if a student writes his stories and meets the above-mentioned requisites of a good newspaper article he can easily adapt his writing to meet the requirements of the more formal compositions.

To a budding journalist there is no reward so great as the approbation of fellow students, and this incentive drives him on and on to strive for perfection in his subsequent articles. After all, writing should not be done just to please a faculty member or a committee — writing is communications to the masses, and if a high school journalism student can write in such a manner that many may want to read, then he has achieved a most desirable goal and the journalism course in which he is enrolled is to be commended for helping him achieve this goal.

THE SELF-INITIATIVE COURSE

Staff members of a high school newspaper often believe that there are not enough stories to go around. Of course this is fallacious reasoning — there is a story in every spot the eye can see. It may not be a "red hot" news story, but it certainly may be an interesting one — and here is where students develop self-initiative. To be a good journalist, a reporter must ferret the news and

find stories the editor has not assigned. He must create on his own, hand in his findings, and hope for a printing of his piece.

Then there are the students enrolled in a journalism class who apparently cannot write for a publication. It is up to them to find a worthwhile job in the journalism department, even if it is a comparatively mundane task such as addressing the papers for mailing or (and this a more important than many would believe) being a student helper to the editor or adviser as copy boy or errand runner. There are ways for each journalism student to assert himself.

Some high school classes may require more self-initiative than is needed in journalism, but a student journalist usually finds more

self-gratification in the things he does on his own for the high school newspaper than he does in self-initiated deeds for other departments.

DENOUEMENT

An alert journalism teacher can make his course more beneficial than the one here outlined, and many suggestions listed by the author in this article are not practical for all areas. But generally speaking, a high school journalism course which embodies the suggested principles stated in this piece will be a rich and gratifying one — a course designed to fill the needs of a high school journalist who goes on to pursue a newspaper career — one who enters college — one who joins the armed services — or one who becomes a businessman or (for the girl journalist) a housewife.

'Vital Subject Matter Demands Trenchant Expression'

By Barbara A. Browne

"It is in the news columns that teachers' college publications lack fire" writes the adviser to "The Text," college newspaper at Lowell Technological Institute, Lowell, Massachusetts. Some of her observations will surprise certain high school advisers. But it is out of her own experience that she calls attention in a forthright, factual way to many important do's and don't's, all of which apply to newspapers on other levels of the student press. Miss Browne is Director of Information, with full charge of publicity, at Lowell Institute.

Why is it that, face-to-face with a real assignment and deadline, a large percentage of a college newspaper's staff becomes overwhelmingly self-conscious in vocabulary and inhibited in viewpoint? Because of too much academic emphasis on the letter of the law — in this case, rules for newswriting — rather than the spirit? Or do the aspiring reporters check their spate of thought and words in fear of administrative censure or the faculty adviser's blue-pencil? Apart from

evidence of considerable writing power among the staffs, too many teachers' college publications are stereotyped in tone, stilted in expression.

Yet it's the originality of youth, the "fresh approach," which industry bargains for so alluringly, which keeps advertising agencies in the upper-income brackets, which gives education its impetus in new directions. Somewhere along the line, when it comes to the newspapers on the teachers' college campuses, that

creativeness is too often stifled.

Certainly the papers are accurate in reporting. Advisers have impressed upon student editors the need to observe the canons of good taste, to use their power of veto where the good name of the college, all individuals therein, or the public is involved.

All are pleasantly written, grammatically correct. Such errors as leap out as if printed in red usually are owing to typographical and proofreading carelessness. An occasional flash of fine feature-writing, commendable doggerel, and amusing fillers lift many an otherwise humdrum paper to an interesting plane. Excellent critical writing appears in the book, film, theater, and music review sections which make nice use of their trade jargon. But colorful writing is rare, and news stories with "punch" are at a premium, perhaps because it's difficult to be new, different, and daring.

Often the sports pages set the most professional tone in a paper with their bright slant and breezy style, their peppy language with aptly chosen nouns and action-verbs. But sports reporting sometimes is just that. It lists scores and makes no attempt to analyze technique or give play-by-play descriptions, although in this section, more than any other, lies opportunity for pithy phrases. And an intentional use of slang, if infrequent, is acceptable, particularly here.

It is in the news columns that teachers' college publications lack fire. If a news story is "good" (that is, timely and worth printing), it should be given as attention-holding a handling as possible. Brevity and concise, "meaty" language effect sharp, clear meaning and can be consistently achieved by practice. Vital subject-matter demands

trenchant expression.

Even syndicated materials, called "canned stuff" or "service" in the profession, can be immensely readable when the editor ties it in with a local angle and affixes a sprightly lead. In fact, a criterion of outstanding editorship is making the ordinary absorbing, by viewpoint and literary treatment.

Young reporters, reluctant to depart from tried-and-true formulas, err in making their news stories prosaic. To inform factual material with vividness calls for a logical mind, the exact word, simple, short sentences, and the unique slant which comes from highlighting the humor, the pathos, or the novelty of the situation reported. Still, 85% of the news content of campus periodicals reads like a rehash of the administration's publicity hand-outs. As long as students are the principal subscribers, the tone of the paper should be geared primarily to their interests, not those of the faculty or public.

A good newspaper can do a remarkable selling job for a college. Every page gives evidence that its students are informed, thinking, responsible young adults. A staff which couches mature thought in vigorous writing with the clarity, polish, and brilliance of a diamond fulfills a major mission which justifies a paper's publication: to present to the public a tangible representation of the intellectual development of the students, the product of the college.

Because each year brings about some turnover in staff, a few points need refreshing although they are obvious to veteran reporters.

"Small-town editorializing" is all too prevalent in news stories. If interpretation of a news item — announcement of new policy, for example — is called for, it should be given separate comment in the edi-

torial columns of the same edition which exist for just that purpose.

"Old saws" must go. "All in all, a good time was had by everyone" — "our little Nell" — "so let's go everyone" — "we hope that" — "we wish to express sincere thanks" — all are gossipy phrases which sound like a junior high school theme. These put a paper into the category of a small club publication.

News writing requires a total flouting of the first person singular. Exception may be made in a rare feature which then must have a by-line, or the reader will hunt in vain for identification of the writer — is it a man or woman, faculty member, or student? All news must be reported factually, without individual bias. The only personal reference permitted on a first-person basis is in the editorial column, then it must be in the plural — the "editorial we." Club notes sections are often at fault in this respect, discussing too chattily "our speaker," "our program."

In mentioning a person for the first time, the full name and affiliation should be stated: "Miss M. Yale Harvard of the English department." Later in the *same* story, she may be presented as "Miss Harvard," but she should have full identification at least once in each story.

Reporters must:

Select the highlights of an account, point them up, then take lesser events in sequence, rather than treat every detail in chronological order regardless of its importance.

Avoid starting a story with "a," "an," or "the," if possible. Joseph Pulitzer had such rigorous insistence on this rule that, to his dying days, reporters who had worked for him would go to elaborate lengths not to start a sentence with "the," often even in conversation!

Remember that the passive voice weakens a story as do needless tag lines. "Sorority C will sponsor a rummage sale" is more forceful than "It was announced that a rummage sale will be sponsored by Sorority C."

Editors must:

Check each issue for standard grammatical bugaboos. Confusion persists, even on the collegiate level, between "i-t-s" as a possessive adjective and as the contraction for "it is." The split-infinitive controversy has its violent participants on each campus; determine on which side the campus newspaper will fight. Be consistent in tense and in using complete and incomplete sentences within each story. Poor sentence structure and unevenness in style score errors for otherwise praiseworthy papers.

Guard against a pedestrian approach to headlines. Heads abso-

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better. Nineteen hundred and fifty copies of this October 1957 issue were printed.

It is published four times a year in May, October, January and March by the Columbia Scholastic Press Association, Low Memorial Library, New York 27, N. Y. Subscriptions: \$1 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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lutely need verbs for strength. "Radio Series" lacks force. "Freshman Register," referring to a newly-instituted calendar for social events, is ambiguous at first glance. Some alliteration is good, if bright, telling, and not overdone. Do not abbreviate a given name; if there is no space for "William" in a story or a head, use the man's initials, "W. W.," but not "Wm."

Fortunately, the "hits" overshadow the "errors." Creative writing in features shows extraordinary grasp of nuances of meaning. There is a wide range in the vocabulary of the contributors, a high degree of language precision. Overall content is newsy, not repetitive, and the publications display judgment, taste, and understanding.

The priceless quality of enthusiasm bespeaks the young outlook which produces these newspapers. And it is youth which is best equipped to employ the traditional five journalistic "w's" in an entirely different way. Fresh viewpoint can give importance to a fairly routine story by a new lead, a provocative, catchy head.

Riffling through the papers

submitted for consideration at past CSPA conventions reveals several highly original twists to established college features; deft humor; slang with judiciousness; clever verse in a light, satiric, fun-poking vein; an occasional rainbow of poetry.

Some solid study will steep a writer in the methods of newswriting. Every college journalism department has developed its own "style book" as has every newspaper in print. The staff must take that style book its own. But then let the staff forget it, throw away the book once those rules have been absorbed completely, so that spontaneity can flare and give life to a story, so that the reader is not aware of the framework of rules upon which the whole is constructed. A good butcher can keep the bones intact but give the meat a novel, tastier cut.

This can be done within the limitations of college journalism. And it has been done, consistently, by scores of teachers' college papers throughout the country, to the credit of the faculty advisers, members of the English departments, and their gifted editorial staffs.

Notes From The Editor's Desk

Hans Christian Adamson, the writer for I-don't-know-how-many moons past of *Guide To Good Books* in *The Bulletin*, AND his wife, Helen Lyon Adamson, have produced a mouth-watering cookbook entitled *Sportsman's Game And Fish Cookbook*, published by Greenberg of New York City.

Helen, it seems, just loves to cook. Her culinary library contains more than a thousand cookbooks, and over the years she has collected, filed, and indexed exactly 3,482 recipes which she has obtained from a wide range of amateur and professional cooks that included the wife of an Ex-President of the

United States and a state prison cook (in for life).

And Hans, many readers will recall, wrote "Meals For Men," a column on game cookery for *True*, *The Man's Magazine*. Among his teachers were the late Oscar of the Waldorf.

It may seem a far cry from school press affairs to fish cookbooks, but Hans Adamson has done so much in a cultural way for *The Bulletin* through his *Guide To Good Books* that the editor felt moved to make "tasty" reference here — "fishy" though it may be — to a new book by those good people, Helen and Hans Adamson.

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author of: *Captain Eddie Rickenbacker — Lands Of The New World Neighbors — Keepers Of The Lights*; with Fred G. Carnochan: *Empire Of The Snakes — Out Of Africa*; with Charles A. Lockwood: *Hellcats Of The Sea — Zoomies, Subs And Zeros — Through Hell And Deep Water*; with L. J. Maitland: *Knights Of The Air*. The reviews appearing in this October 1957 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Service libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, 850 Powell Street, San Francisco 8, California.

The Turn Of The Tide by Arthur Bryant (Doubleday—\$6.95). In this truly monumental history of World War II, as seen and directed by Field Marshal Lord Alanbrooke, Chief of the Imperial General Staff, the reader for the first time sees the entire vase panorama of all-out war on land, sea, and in the air. The book, written by one of England's foremost modern historians, is compiled from the surprisingly human and anecdotal diaries of Lord Alanbrooke, who at the top of bloody heap of combat was in constant contact with other anti-Nazi leaders from Stalin in the Kremlin, from Roosevelt in the White House, and to Winston Churchill in Downing Street. This is not a book to be swallowed in one gulp but rather to be browsed slowly and thoroughly. It is without a doubt the best and only one of its kind. Illustrations would have made a good job better.

The Invasion Of France And Germany by Samuel Eliot Morison (Atlantic Little, Brown — \$6.50 — illus.). The eminent postion occupied by Sir Arthur Bryant in British wartime history is paralleled and equalled in this country,

when it comes to Naval history during World War II by Admiral Morison. This is the eleventh volume of his excellent books on oceanic strategy and execution by Uncle Sam's sea fighters on and under the far flung waters where battles raged. Within the covers of this volume, author Morison tells in his usual brilliant and incisive style about the gargantuan chess moves that stalemated Hitler and all his pawns at the time of the invasion and subsequent fall of Fortress Europe. Those who doubt that Army, Navy, and Air can ever agree not to disagree will here discover that a massive as well as interlocking teamwork by all hands in all services was responsible for the successful landings of the invasion forces in France — as well as in other aquatic operations, ranging from the Mediterranean to the Rhine. Lest the reader should conclude that only Navy bottoms were of service, it is time to note that Naval guns large and small created umbrellas of howling steel under which our troops made their advances over enemy held beaches and shores. Excellently illustrated.

Secret Servants by Ronald Seth (Farrar, Straus, Cudahy — \$4.00). The places and people of this factual but absorbing cloak and dagger story are spread in a world-wide pattern much like a gargantuan spider's web, with the spider itself snug and safe in a place called Tokyo. After deep and world-girdling research the author has produced a full scale presentation of the spy system created by Japan against Russia and the United States some four score years ago when Nippon came out of its Oriental hibernation. The foundation and early structure of this spy work was created by Bismarck's notorious Master Spy Wilhelm Stieber. His Japanese counterpart was the equally notorious Mitsuri Toyama, founder of the Black Ocean Secret Society. This was a fitting name for the blackguard who conspired to execute the attack on Pearl Harbor in 1941. Mr. Seth's book discloses that being a spy ain't no bed of romance. On the contrary, it is tiresome, irksome, attention to details — a sort of Satan's bookkeeping that may bring money into the pocket of the spy but scant satisfaction for the soul. For those who have imbibed too deeply in the rather heady realms of *mati hara*, here is a satisfying, realistic pick-me-upper.

Best Sports Stories 1957 by Irving T. Marsh and Edward Ehre (Dutton — \$3.95 — illust.). Back in 1944, Irving T. Marsh and Edward Ehre teamed up to produce the first volume of this *Best Sports Stories*. Since then this product has become a sort of Bible in the sports field. The book maintains this well earned position in its new and thirteenth edition. Time was when sports — or at least sports writing was strictly a man's sphere. Such is no longer the case. On the contrary,

women are not only topflight sports writers but so topsy in their flights that they earn first awards. This year the committee of judges — John Chamberlain, Bob Considine, and John Hutchens gave star billing to Shirley Povich of the Washington Post and Times Herald. Reason: his treatment of the story involving Dan Larsen's — out of this world — shut out pitching in the 1956 World Series. Virtually every branch of sports is covered in the half hundred stories and articles. Illustrations are provided by thirty of the best sports pictures selected by the judges.

Rascals In Paradise by James A. Michener and A. Grove Day (Random House — \$4.75). According to the authors of his entertaining volume, there were bloody beaches, rascals, and skullduggery among the palms on sunkist Pacific Islands long before World War II. With the able assistance of Mr. Michener, co-author Day has been able to bring into this unusual and off-beat saga of the hard-fisted, power-hungry, or just plain greedy pioneers of Pacific Islands into sharp and lifelike profiles. Quite unexpectedly the reader here meets up with a rather spine chilling company of pirates, swindlers, self-appointed rulers, and other predatory characters, all of whom appear to be fugitives from a fiction writer's chain gang but who were honest-to-god people — well, not so honest.

The Tichborne Claimant by Douglas Woodruff (Farrar, Straus and Cudahy — \$4.75). Speaking of swindlers, there is a big dish of fascination in this latest approach towards the solution or the befuddlement of the mystery — you pays your money and you takes your choice—that surrounds the identity of the Tichborne Claimant. Was

he Roger Tichborne the rightful heir who was supposed to have perished in a shipwreck off the coast of Chile? Or was he Arthur Orton, a broth of a bullyboy, who concocted a remarkable impersonation. Much dust has settled on the musty records in English courts since Roger failed to claim the fortune he said was due him and when he, having been found guilty of being Orton the imposter, was sent to prison. But the dust has specks of life in it and the mustiness has strong fragrance of intrigue. There is something about a British court drama that gives it an atmosphere all its own, and the feel and touch of this has been conveyed by the author who incidentally sheds a friendly tear for Orton. Was the jury right or wrong when they sent the claimant into penal servitude? You are your own procurator.

Alias O. Henry by Gerald Langford (Macmillan — \$5.00 — illust.). Mr. Langford, who is one of our leading short story writers, has proven himself thoroughly capable of tackling the rather difficult job of writing the biography of O. Henry, who was not only one of the best writers of short story subjects this country has ever produced but who as a man was about as easy to understand and assemble as a thousand piece jigsaw puzzle. "Fiction is tame as compared with the romance of my own life," said O. Henry on one occasion and Time has proven the truth of this statement. For the first time we have a full length portrait of O. Henry with a minute and in scale picture of the background against which he moved. The tragedy of O. Henry was that he tried to build a wall between himself and his prison-past. His inability to settle accounts within himself as the

author points out, created internal burdens. Unable to bear these alone, O. Henry sought the assistance of John Barleycorn. The gift of colorful and graphic description that has characterized Mr. Langford's short stories makes this definitive biography an unusually readable book about a man who understood other people but never himself.

Air Disasters! by Clayton Knight (Greenberg — \$3.95 — illust.). Even before he doffed his World War I uniform as an Army pilot, Clayton Knight was revealing his gift for making aeroplanes come to life on paper or canvas. In time he was to come the nation's leading artist in the realm of aeronautics. Although the Chinese claim that one picture is equal to ten thousand words, Mr. Knight has no contempt for words. From time to time he has written wisely and well on flyers and their machines, and now he has produced a book that deals with the various air disasters that made the front pages instead of safe landings. At the hands of a less competent researcher and less understanding pilot — writer, such an account might easily have declined to the status of a batch of gory tales that would make one's flesh creep. Fortunately, Mr. Knight has tackled his subject from the constructive angle and takes pains to point to the whys and wherefores of these tragic but inescapable disasters in aviation history. Most of the excellent illustrations are by Mr. Knight himself.

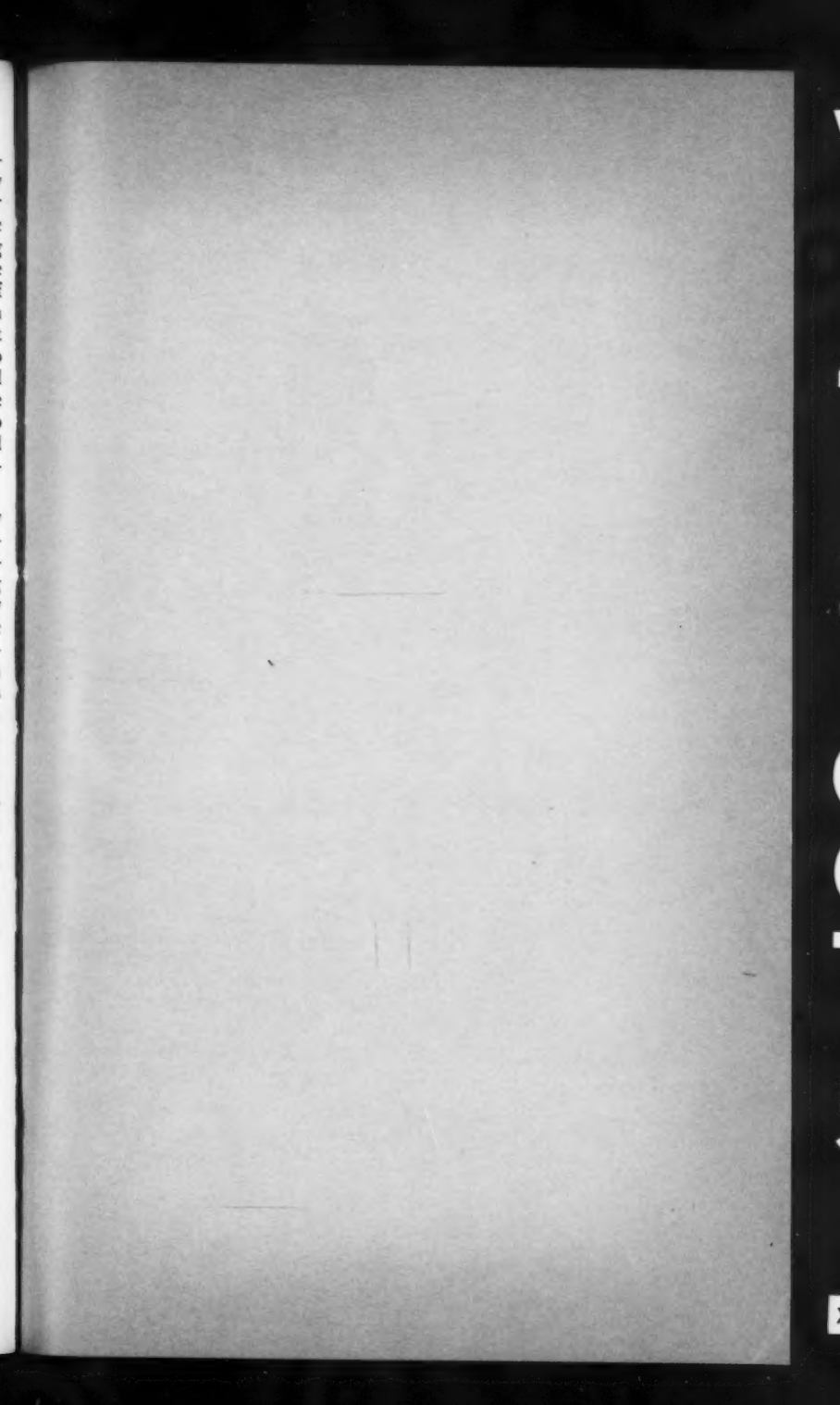
The One That Got Away by Kendal Burt and James Leasor (Random House — \$4.00). Count Franz von Werra was one of Mr. Schickelgruber's brightest Luftwaffe's boys. A crafty pilot and a deadly killer in the air. On the ground he was an arrogant little

bantam with a touch of Munchausen in his makeup. He would rather tell a story about his battle adventures than fail to make one. The Baron had nine notches on his Fighter plane, so he was no complete braggart. In his heart he had resolved that if he had to hit the silk and survive he would never sit the rest of the war out in a prison camp bridge game. In *The One That Got Away*, the authors tell entertainingly of Werra's cunning plans to escape to Ireland from England after he had been shot down in the battle of Britain. On two occasions he came within the reach of freedom. The British, tired of having this restless prisoner on their hands, shipped him to Canada. They felt that there he would be safe for the "duration." But even that far away Werra was too slippery for his keepers. In the midst of a blistering Canadian winter he made his way to the St. Lawrence, walked and swam the half frozen river, arrived in Ogdensburg, New York, met a woman and said: "Where am I?" When he came to, the Baron was in the hospital surrounded by cops. From there follows a most amazing tale of German intrigue in the burlesque manner. Uncle Sam was not at war. The Baron was a neutral, and before he could be made an unneutral, slippery Franz had slunk his way over the bridge at El Paso into Mexico. The story makes good reading and shows, if nothing else, that stone walls do not a prison make.

A Dictionary Of Contemporary American Usage by Bergen Evans and Cornelia Evans (Random House — \$5.95). Mr. Evans, whose name is known to millions of TV fans who watch braintrusting — or is it brainbusting quiz shows that shall be nameless (the Lord be praised)? — has here produced with

his sister a rather unusual, somewhat intriguing, and quite weighty compendium that deals with our poor bedraggled English. He should know. But all spoofing aside, this dictionary does make welcome contribution by virtue of its interpretation of American usage of common words as against British usage. While this in no way will enable tourists in England to engage in conversation with the Buckingham palace guards, they do enrich the reader's appreciation and understanding of words, their origin, their meaning, and their use.

You Still Have Your Head by Franz Schoenberner (Macmillan — \$4.00). You need not be a hypochondriac to enjoy this amazing little book — but it helps. Just why Mr. Schoenberner — who also wrote *Confessions of a European Intellectual* and *The Inside Story of An Outsider* — should feel that his mental journeys during an eighteen week period as a completely immobilized invalid should be immortalized in book form is a little bit beyond my understanding. Perhaps it is an expression of the type of self-aggrandizement which engulfs an individual to a point where he assumes that everyone is interested in what happens to him. Be that as it may, Mr. Schoenberner has produced a sort of outward-bound colation. In a sense the book might be said to have its inspiring portions. What saves this aspect from the dismal desert of verbal monotony are the transgressions of the writer into characterizations of people he has known and the impressions they made upon him. If you like introspective writing, you may find this volume readable, even likeable. Undeniably the author has great ability to translate his thoughts into words. He also uses many short words, notably the capital letter I.



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